

## 72h party People

The aim of this paper is to demonstrate how the largest electronic-music movement in Spain was consequence of an spontaneous territorial colonization in the south of Valencia. A peripheral city that began to play a cocktail of new wave, synth pop and early electro in the old stables of its rice fields while Barcelona or Madrid were living its own cosmopolitan birth in a brand new democracy system.

The suburbia landscape of Valencia gave place to a mass phenomenon popularly known as *Ruta del Bakalao*, *Ruta Destroy* or *Movida Valenciana*. It was a permanent music festival in a territory of more than 40 kilometers where, at least, 20 clubs opened between 1980 and 1996. Almost 50.000 young people enjoyed(?) of a 72 hours techno party without stops, every weekend along the year, for more than 15 years.

Along the 40 km of the CV500 road, night clubs, *afterhours* and parkings that operated as club extension were the agents that allowed to develop a nomad spontaneous and utopian movement focus on hedonism leisure and an electronic autochtone style of music: *mákina*, *bakalao* or *Valencia Sound*. This particular music style was at the Spain top charts sellers between 1990 and 1996. *Así me gusta a mí* (1991) of Chimo Bayo, one of the greatest Djs in *La Ruta*, was at the top of the charts in Spain, Israel and Japan. This hit sold more than one million copies and nowadays is still the more sold in the music Spain history.

A wild leisure infrastructure that ended in the middle 90's when traffic control and stricter laws were imposed consequence of the social alarm feed by the mass media round a young hedonist and utopian generation.

## **Biographical note: (Include here the biographical note of author 2. Each biographical note must have a maximum of 100 words.)**

**Massimiliano Casu** (Sardinia, 1981) is trained in architecture and communication in Spain and Italy. Between 2011 and 2013, he has been part of the collective architectural group Todo por la Praxis (TXP) working in recognized contexts as the Istanbul Design Biennial, the Ai-Zurich Festival Art in Quito, or the Eletronica of Belo Horizonte. In 2013 he founded Grupal Crew Collective, a workgroup that focuses in direct practices of urban transformation through music and festivals. He has been developing collaborative sound projects in Matadero Madrid and Medialab Prado. In 2014 he developed Streetremix, a research and experimentation project that transforms the streets for participatory musical production.

**Juan Carlos Castro** (Barcelona 1972), is an architect, teacher and researcher at the University of Alicante, dj and electronic music producer. As an architect he founded Barbarela Studio in 2004, architecture office awarded for its Vertical Garden in Alicante or the Murcia Environmental City. As a researcher he is the Fab Lab Alicante manager in the University of Alicante. His Phd, *Feliz 1984*, is a research about surveillance and control spatial practices in the contemporary public space. As a Dj and promoter he deals the streaming platform Encuentros Espaciales. His working field is focus on the relationship between technology, public space and immaterial architectural practices